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ABSTRACT

The volume contains papers presented at "Winds of Change: A Colloquium in Music Education," and examines the current need for reform in music education. Assessments of music's failure to achieve central curricular status, and outline scenarios for reform and improved status for music education are presented. The reform plans emphasize the value of music in human development and thus in education. Challenges are raised seeking a clarification of what music is and why it matters. There exists a movement toward humanistic focus for music in education and instruction that is inspired and guided by teachers of comprehensive musicianship. The document concludes with a program of the Colloquium. (FB)

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SAE OF THE ARTS

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WINDS OF CHANGE

A Colloquium in Music Education

with

Charles Fowler

and

David J. Elliott

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University of Maryland at College Park
April 3, 1993

WINDS OF CHANGE

Charles Fowler
and
David J. Elliott

State-of-the-Arts Series

WINDS OF CHANGE

A Colloquium in Music Education

with

Charles Fowler

and

David J. Elliott

University of Maryland at College Park
April 3, 1993

Edited by Marie McCarthy

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Foreword and Acknowledgments

What is the status of the arts in contemporary society? What are the imperatives for the transmission of culture? Answers to these questions help us to understand the conditions which govern education in the arts. How should educators respond to these conditions? To address these issues and advance dialogue within and beyond the arts community, we introduce a State-of-the-Arts Series with this book.

The series is intended to be the print equivalent of a recurring forum among artists, educators, and policy-makers. Indeed, this first number in the series presents the essence of just such an interchange. *Winds of Change: A Colloquium in Music Education* was held at the University of Maryland at College Park, April 3, 1993, featuring Charles Fowler and David J. Elliott. (See the complete program of the colloquium in the Appendix.) In their colloquy with each other and with participants on that day, Fowler and Elliott examined the current need for reform in music education. Succeeding books in the State-of-the-Arts Series will present challenges to other performing and visual arts in contemporary education and society. Like the present volume, these books will convey proceedings originating at the University of Maryland at College Park to inform a wider audience.

The *Winds of Change* colloquium was itself inspired by Charles Fowler's gift of his papers to the University of Maryland at College Park for its Special Collections in Music. Fowler's papers provide primary documentation of his participation in the most important developments in music and arts education over the past thirty years. The colloquium allowed the University to enact a theme common throughout Fowler's career, that of provoking reform in arts education. An exhibition of the Fowler Collection, which opened in conjunction with the Colloquium, demonstrated how the collection promises to be a rich resource for studying, promoting, and understanding the arts in culture.

Generous support of the Rose Marie Grentzer Fund made possible the *Winds of Change* colloquium and the exhibition of the Fowler Collection, as well as publication of this initial volume in the State-of-the-Arts Series. Additional support was provided by the University's Department of Music, Jon Boone, Executive Director, and Roger J. Folstrom, Chair, Music Education; College of Arts and Humanities, Robert Griffith, Dean; and University Libraries, H. Joanne Harrar, Director, and Neil Ratliff, Head, Music Library. Special thanks are extended also to the distinguished educators (listed in the Appendix) who led the discussion sessions at the *Winds of Change* colloquium.

Bruce D. Wilson, Curator
Special Collections in Music
University of Maryland at College Park

INTRODUCTION

An overview of American educational history illustrates clearly that there is a penchant for reform and change in American education. In that context, the calls for reform that we have witnessed in the last decade since the publication of *A Nation at Risk* in 1983, although not unprecedented in nature, do strike a new note of urgency in the struggle to understand the educational needs of our society.

The music education profession has responded in a myriad of ways to the reform movement—for example, the multicultural music education movement, publications such as *Music Teacher Education: Partnership and Process*, arts advocacy programs such as "Music Makes a Difference," sponsored by MENC, and the creation of national standards for music in education. Similarly, the *Winds of Change* colloquium represents one further response to the reform movement; it was born out of a perceived need for the music education profession to forge a vital relationship between student's lives and the musical culture in schools and in the community at large.

Two significant voices in the winds of change, Charles Fowler and David Elliott, were chosen to address and stimulate dialogue in the colloquium forum. Their strong statements, compelling arguments, and dynamic recommendations provide evidence of their in-depth situational analysis and evaluation of the state-of-the-arts in public education and in society. Not only do both scholars present an assessment of music's failure to achieve central curricular status, but they furthermore outline scenarios for reform and improved status for music in education. Their two complementary addresses, with radical views of and solutions to contemporary crises in music education, are provocative and valuable contributions to the ongoing dialogue on reform. I use the word radical to mean returning to the root, and in this case, to the root causes for music's marginal status in education.

Avoiding the pitfall of piecemeal, short-term solutions, Fowler and Elliott confront the problem at a generic level. They hold up the canvas of music education to the penetrating light of reality, as it were, and view it in the context of public schools, of public perceptions of music and music in educa-

tion, and of music educators themselves who act out their professional roles in public school settings.

Fowler focuses on present sociocultural, musical, and educational realities that militate against the development of a hospitable environment for music in the schools. Reform, he claims, demands that we, as music educators, act expediently to change self and public perceptions of the value of music in education. No longer can we afford to hide in the safe cocoon of a classroom or rehearsal hall. We must become true citizens of the school and community, connecting our subject to the larger context which gives it meaning and relevance.

Elliott approaches the problem from a narrower perspective and lays the blame for poor curricular status on the current realities of schooling and the system's failure to educate in the broadest meaning of that word. He provides background for the chasm that exists between schooling and education and illustrates that certain functions of schooling have overwhelmed the educative function. Although Fowler and Elliott identify the areas needing reform in different sources—within the music education profession and within schooling—their arguments have an important social and philosophical paradox in common, stated by Elliott as: "what teachers aspire to do because society says they should is compromised (or negated) by what schooling is obliged to do because society says it must." Elliott and Fowler offer solutions to this tension that exists between society's expectations of education and schooling and teacher's response to both sets of demands.

A common thread woven through both reform plans is an emphasis on the value of music in human development and thus in education. Fowler claims that if we employ a "Value-Centered Music (Arts) Education" approach, we will succeed in reconstituting music "as basic to the education of all students." Students, in learning the numerous ways that people value and use music in their lives, will develop into adults who cherish music in their lives and respect it's value in other people's lives. In adopting this approach, and presumably with the assistance of colleagues in cognate disciplines such as ethnomusicology, anthropology, and sociology, we will define for ourselves and help students define for themselves "the mission of music itself in the world."

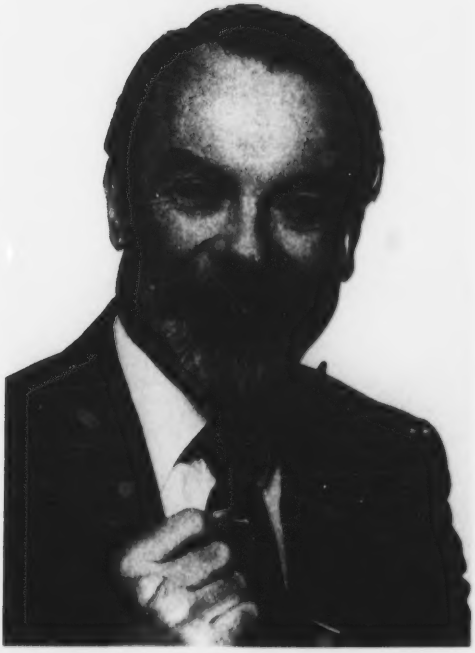
Similarly, in his section on "Rethinking music education," Elliott challenges us to clarify for ourselves and for others "what music is and why music matters." Armed with a vital and life-centered philosophy, teachers educate students about the real values of "art for humanity's sake." This is achieved through "the development of musicianship," as defined by Elliott, and broadened by inducting students into the musical practices of diverse cultures.

The *Winds of Change* colloquium has borne two arresting statements urging us to define ourselves as educators in relation to music, schooling, and society. For both scholars, the winds of change and reform are moving in unison toward a humanistic focus for music in education and instruction that is inspired and guided by teachers of comprehensive musicianship.

Marie McCarthy
Department of Music
University of Maryland at College Park

Charles Fowler

"I was not satisfied as a teacher with merely passing on the culture. I wanted a role in creating it. The classroom is not just a place for learning about yesterday, but a laboratory for inventing tomorrow."
— Charles Fowler, 1993



Charles Fowler is Director of National Cultural Resources, Washington, D.C. He was formerly editor of the *Music Educators Journal* (1965-1971) and music editor of *Musical America* (1974-1989). As author and consultant in the arts, his publications and presentations have exerted a major influence in arts education. *Can We Rescue the Arts for America's Children?* (American Council for the Arts, 1988) and his secondary school general music textbook, *Music ! Its Role and Importance in Our Lives* (Glencoe/ Macmillan/ McGraw-Hill, 1993), are representative of Fowler's innovative ideas in arts education advocacy and curriculum materials.

Redefining the Mission of Music Education: Teaching the Value of Music

If music is to be established as a basic part of the core curriculum, from pre-kindergarten through grade 12, music educators will have to alter their approach. To thrive, music education will have to improve itself. We will have to engineer our own better future. No one outside our field is going to do this for us. The first step to that improvement is to assess our present circumstances, and the second step is to adopt better ways to operate in order to improve our prospects.

My observations tell me that there are three basic realities we must address if we want to improve the status of music in public education and position it as a basic: Public Perceptions about Music Education, Public Perceptions about Music, and Our Own Perceptions of Music Education. I'm going to deliberately present a worst-case scenario, because if we can address and overcome our worst problems, most of the milder ones will be taken care of in the process. First, the bad news. What major obstacles reduce or compromise our educational credibility?

Public Perceptions about Music Education

By and large, arts educators have not been successful at persuading the public about the educational importance of music and the other arts. Strong evidence of the public's poor attitude toward education in music and art is presented by the 22nd Annual Gallup Poll (1990) of the Public's Attitudes Toward the Public Schools.[1] (see Tables 1-3) When asked what subjects they would require every college-bound public high school student to take, the public rated music the lowest of 14 subjects. When asked what subjects they would require of every noncollege-bound public high school student, music again rated lower than all other subjects, including health education, foreign language, and art. When asked what subjects should be given more emphasis than they now receive,

less emphasis, or the same emphasis, 39 percent of the public said that music should be given less emphasis. Only art rated lower with 42 percent of the public calling for less emphasis.

The public does not consider the arts basic to the education of American youth. Not much value is placed on the arts educationally—here I am speculating—because the public associates the arts with entertainment rather than edification, with doing rather than thinking, with preparation for leisure rather than preparation for work. Consequently, the arts are viewed as tangential to American schooling.

I think we have to admit that, in spite of our astuteness in teaching musical performance, recognition of music as a basic in the core curriculum has alluded us. Nor have we established an educational position that is inviolable. During the past three decades our educational credibility at all levels has seriously eroded. Numbers of our programs have been excised or curtailed and others are in jeopardy.[2] During the past 30 years, the time allotted to general music in small elementary schools has decreased by 25 percent; in large schools more than 29 percent, from 75 minutes per week in 1962 to 53 minutes per week in 1989. In grades 4 through 6, there has been a 22 percent loss during the same period. Instrumental instruction has declined severely: 30 percent in wind and percussion and 40 percent in strings.[3] And, in secondary schools, while offerings in art education have undergone dramatic growth in numbers of courses and in the percentage of schools offering those courses, music offerings other than chorus and band have decreased markedly.[4]

If you read Louis Harris's latest survey of public opinion, like those that came before, you would think that the arts were flourishing in American schools. A 60% majority felt that school-based exposure to the arts for children is "very important," 76% believe that the arts should be paid for "by the school system as part of the regular school budget," and 60% feel that the arts are "as important as learning math and science."[5] But the rhetoric—wishful thinking?—does not match the reality. When tight budgets force the public to make choices between the arts and other subjects, support for the arts almost inevitably fades. We cannot escape the fact that in many schools music is treated marginally or is absent altogether.

Table 1

Required Core Courses

What subjects would you require every public high school student who plans to go on to college to take?

	1990 %	1987 %	1985 %	1984 %	1983 %	1981 %
Mathematics	96	94	91	96	92	94
English	92	91	88	94	88	91
History/U.S. gov't.	84	84	76	84	78	83
Science	81	83	76	84	76	76
Computer training	75	72	71	—	—	—
Geography	63	—	—	—	—	—
Career education	62	63	57	—	—	—
Business education	59	59	59	68	55	60
Foreign language	56	56	53	57	50	54
Health education	53	54	48	52	43	47
Physical education	40	45	40	43	41	44
Vocational training	29	31	27	37	32	34
Art	24	23	23	24	19	28
Music	22	23	24	22	18	26

Table 2

Required Core Courses

What subjects would you require for those <u>not</u> planning to go to college?

	1990 %	1987 %	1985 %	1984 %	1983 %	1981 %
Mathematics	90	88	85	92	87	91
English	86	85	81	90	83	89
Vocational training	74	78	75	83	74	64
History/U.S. gov't.	67	69	61	71	63	71
Computer training	63	61	57	—	—	—
Business education	63	65	60	76	65	75
Career education	60	61	57	—	—	—
Science	58	57	51	61	53	58
Health education	50	49	43	50	42	46
Geography	48	—	—	—	—	—
Physical education	38	41	40	44	40	43
Foreign language	25	20	17	19	19	21
Art	17	17	15	18	16	20
Music	16	15	15	18	16	20

Table 3

High School Core Courses

What subjects should be given more emphasis than they now receive, less emphasis, or the same emphasis?

	More Emphasis %	Less Emphasis %	Same Emphasis %	Don't Know %
Math	80	3	14	3
English	79	3	15	3
Computer	79	5	12	4
Career education	73	6	16	5
Science	68	11	18	3
Hist/U.S. gov't.	65	9	23	3
Vocational educ.	65	9	22	4
Health education	62	10	25	3
Business	60	11	25	4
Geography	53	18	25	4
Foreign language	37	34	25	4
Physical educ.	32	27	37	4
Music	13	39	43	5
Art	12	42	40	6

Public Perceptions About Music

At the same time that the educational value of music is unclear, people have been bombarded with thoughts about the arts being immoral and socially irresponsible. The decade-long uproar over grants by the National Endowment for the Arts is one more sign of the culture of contention in which the arts have been forced to operate. The cover of the April 1, 1991 issue of *Newsweek* screamed: "Violence Goes Mainstream: Movies, Music, Books—Are There Any Limits Left?" The *Washington Post* featured "The New Sound of Hate," an article subtitled, "In Europe, a Generation of Neo-Fascists Uses Music to Spread Its Message" (7/12/92, G1). We've had obscenity charges against 2 Live Crew's album, *As Nasty as They Wanna Be*, outrage over Ice-T's song "Cop Killer," and protests over Tupac Shakur's album, *2Pacalypse Now*," the latter because it was allegedly linked to the shooting death of a Texas state trooper.

Do not misread my message. I'm not for suppressing or censoring such music. The point I'm trying to make is that the political and social criticisms lodged against music have invaded public perceptions. The climate of offensiveness and controversy has eroded the status of the arts themselves in American culture, causing them to suffer a decline in respectability. Many people simply do not see the arts as anything that is necessary in their everyday lives. Indeed, some people perceive them as harmful.

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Are public attitudes toward music education affected? My guess is yes, to a degree. At the least, we must acknowledge that these incidents have not improved our public support and have probably hurt it. So, our circumstances are vastly different than math or science, social studies or English. Unlike those venerated areas, we have to counter the adverse publicity we are getting. Like Alice in Wonderland, we have to run faster just to try to stay in the same place. But, if we are going to make headway, we have to institute countermeasures that alter public perceptions and establish our irrefutable worth.

Our Own Perceptions of Music Education

As arts educators, we generally like what we do, and we think we do it fairly well. We tend to feel victimized by the system—by a public that does not understand our work or its importance. If we have been inept, it is in not being able to convince enough people of our worth. We need to think about what steps we can take to reverse today's trends and move music toward attaining the status of a basic subject.[6]

Recently, I sat in on a meeting of school administrators and board members while they discussed arts education. Their statements were in stark contrast to the solicited testimonials we hear at our conferences. They were in total agreement about the need for major changes if arts education is to improve its status in American schools. They see the arts as elitist, isolated from the realities of life, and insulated from the purposes of education. These are strong indictments because they place the arts outside the commonplace values and priorities that lie at the core of basic education.

They were particularly critical of arts frameworks and objectives because, for the most part, these do not relate to or address general education. Look, for example, at the "Objectives of Arts Education" spelled out in the 1991 *National Arts Education Accord*, a joint effort of the American Alliance for Theatre and Education, the National Art Education Association, and the Music Educators National Conference. My purpose is not to be critical of these arts organizations. These objectives, like the national standards now being developed, reflect the prevailing thought of the field.

National Arts Education Accord:
Objectives of Arts Education

"The arts education associations believe that K-12 arts programs should be designed to produce individuals who:

1. Have a background in all of the arts and advanced knowledge and skill in at least one art form;
2. Are able to exercise their creative abilities through the arts;
3. Are able to use the vocabulary of the arts;
4. Are able to respond to the arts aesthetically, intellectually, and emotionally;

5. Are acquainted with a wide variety of art forms, including diverse styles and genres;
6. Understand the role the arts have played and continue to play in the lives of human beings;
7. Are able to make aesthetic judgments based on critical perception and analysis;
8. Have developed a commitment to the arts;
9. Support the artistic life of the community and encourage others to do so; and,
10. Are able to continue their learning in the arts independently."[7]

While there is nothing inherently bad about these objectives, they fail to make connections between what students should learn in the arts and the human benefits that will accrue. Do any of these objectives qualify as general education? These frameworks and objectives constitute the way we represent ourselves and our worth to the world. I want to suggest to you that we would serve our own cause better if the relationship of our objectives to general education was made explicit.

In creating our objectives, we need to dig deeper. If, for example, we asked why on each of these points—i.e., Why should all students have a background in all the arts?—I believe we would come up with a substantially different list of objectives, one that would be far more effective in persuading people that music is of fundamental importance. We need to be able to show how our objectives would help to make students better human beings. Almost without exception our frameworks tend to promote art for art's sake. Making music for its own sake is one of the great human privileges, but the perceptions and mentality required and developed in that process must be made clearer if music is to command a place among the elite core of subjects regarded as basic.

The music curriculum should emerge from the kinds of educational objectives that have the potential of establishing music as an educational priority. The question we must answer is: What qualities make an education in music indispensable to everyone's basic education? Or, said another way, what qualities make music basic education? Music educators need to know how to create objectives, frameworks, and standards that address this question. We need to keep asking ourselves why until we get to the bottom of the real reasons

people need an education in music. As it is now, we tend to understate, ignore, or misrepresent our enormous potential for improving the basic education of American youth.

Value-Centered Music Education

Now for the good news. We can improve our circumstances. I'm proposing that we adopt a new paradigm that will give our field a tighter and more compelling focus. The idea is deceptively simple: that music education in all its forms—whether vocal, instrumental, discrete, or interdisciplinary—should be conceived on the basis of its human value so that its contributions to general education are clear and irrefutable. But please do not think I'm talking about integrating music with other learnings. I'm not. My thesis is that we must reconstitute music—in whatever form we present it—as basic to the general education of all students. In my estimation, this is our main hope for reversing current trends and commanding improved status in American schooling.

I call this new paradigm Value-Centered Music (Arts) Education. I'm suggesting that we alter our curriculum to focus on the unique aspects of music that make it essential to human life and to our present and future well-being. Stated simply, our mission is to teach students the value of music. I believe this is where we have gotten ourselves off-base. We have tended to lose sight of the forest for all the trees.

The idea is not radical. I note that the first of the five new standards or goals for students in mathematics (*Curriculum and Evaluation Standards for School Mathematics*, 1989) states that "students should learn to value mathematics."[8] Think of it: the first priority of the mathematics field is to teach students to value the subject. The field wants students—and the future public—to understand the importance of mathematics, and it is not about to leave that to chance. Science is on the same wave-length. The National Science Foundation started putting a priority on teaching appreciation for science in 1989.[9] Physicist Leon Lederman, who is reinventing science education, is not just focused on turning out a new generation of scientists. He wants voters and politicians to "understand the value of a well-spent science dollar."[10]

Does this emphasis on valuing make sense? Without establishing value, a subject commands little or no student

interest, educational priority, and public support. If a subject isn't valued by the students and the public, eventually it will lose its position and prestige in the core curriculum. I'm suggesting that the relationship between the value accorded a subject and its capacity to command status as a basic is no less true for music than it is for math or any other subject. If our intent is to secure a place for music in the core curriculum, we must establish our credentials as a subject that is of essential and fundamental worth to all people. We have a mechanism at hand to accomplish this objective: We can teach the value of music.

Teaching the Value of Music

I'm suggesting that we go back to music itself to determine its universal human usefulness. What is it that people gain from music that justifies their learning about it? Why do people need an education in music? We should be clearer about our usefulness, viewing music as a vast resource for teaching youth how to function effectively in the world. We must be able to articulate how music helps to educate all students to be better and more productive human beings. It's time for us to get over being vague about the utility of music education and recognize that its usefulness may be its salvation.

What are the unique aspects of music that make it essential to human life and to our present and future well-being? Why is music worth studying? Necessarily, answering these questions requires us to reconnect music to life and to learning, to our economic and social well being, and to the essentialities of human existence. The search for value forces us to get back in sync with the world around us. It requires us to establish how music directly relates to people and to life. Briefly, I want to use a few musical examples to explore three of the many major ways that music relates uniquely and importantly to all human beings and is, therefore, basic to general education.

Music as Comprehensive Understanding

Fortunately, today's classical composers are attempting to communicate more broadly and more significantly. Like music educators, their concerns for prestige and survival have

led them to reevaluate and reinforce their own worth. Composer/conductor John Warthen Struble points out that the question is not how to save classical music. It is "finding the mission of music itself in our world, the one we actually live in."[11] Much of the music being created today is a direct reaction to, and reflection of, real human concerns. For example: in "Of Rage and Remembrance," the first movement of John Corigliano's *Symphony No. 1*,[12] the composer reminisces about friends lost to AIDS. There are haunting references to an Albeniz tango, a favorite of a late pianist.

This music evokes the tribulations of people today. It helps us to feel and, therefore, to understand. By moving us, it helps us to see. That is its power. It shows us that feeling is a form of knowing and that, in music, emotion and cognition intersect. Music is one of the ways that humans have invented to construct, communicate, and conserve particular types of human perception. And these perceptions can be couched in many musical styles. In this view, popular music is not the alternative or opposite of so-called "serious" or "art" music. Rock composer and performer Elton John expressed his personal reactions to the AIDS crisis just as powerfully as Corigliano. In "The Last Song" he expresses the love of a father for his dying son, as seen through the son's eyes:

> 'Cause I never thought I'd lose
> I only thought I'd win
> I never dreamed I'd feel
> This far beneath my skin
> I can't believe you love me
> I never thought you'd come
> I guess I misjudged love
> Between a father and a son.

Regarding the unique value of music, these examples are instructive. At its best, music introduces us to compelling perceptions and understandings we could not acquire any other way. The arts are fundamental systems of meaning that probe the intuitive, emotional, and irrational aspects of life that science is hard-pressed to explain. Science can provide us with explanations of AIDS and hopefully one day find the ways to cure it and prevent it; but science does not explore the emotional impact of AIDS caused by the death of friends and

loved ones. That is the realm of the arts. Science can explain death and sometimes help us postpone it, but music and the other arts allow us to explore its emotional impact—the universal affect it has upon us.

Nelson Goodman pointed out that "Science doesn't tell us *the* way the world is, only *a* way the world is."[13] No one symbol system can say everything. We need them all in order to explore the infinite facets of our human existence. That is why the development of multiple forms of literacy is so necessary. They permit us to achieve new levels of consciousness and understanding. Cultivating our senses so that they can work for us helps us to react to and interpret the meaning of our experience. Is it important? Music provides us with another dimension of truth and understanding. That is of basic value.

In learning to perform, for example, David Elliott explains that students "model the whole range of ways that humans think about and experience reality." He claims that "musical performing is both a form of knowledge and a source of knowledge," and that "making music for its *own* sake means making music for the sake of the Self."[14] He is pointing out the inherent benefits—the basic, practical understandings—that can emanate from the development of musicianship.

Music gives us insight and wisdom. But, by and large, like its sister arts, music is not in the information business. We do not, and should not, try to compete with science, history, and geography on this level. Music does not add to our information overload. It does not convey data. In the arts, it is meaning that we are after, not information—meaning being knowledge in its ultimate form.

Music as Transcultural Communication

One of the most obvious ways that we can carve out a critically important role for music in today's schools is to capitalize on music's capacity for teaching transcultural understanding. The global economy and the changing ethnicity of American society make such education imperative. Because music is one of the main ways that people define their sense of themselves—their humanity—it is tailor-made for teaching ethnic empathy. Our sense of ethnic empathy is one of the foundations for establishing our humaneness and for maintaining a cohesive culture.

Ours is a civilizing function. Music, like every art, can be a force for defining and emphasizing our differences and divisions or a force for seeing and expressing our cultural cohesiveness. Barbara Jordan noted that "the arts can help us painlessly to articulate and showcase our oneness."[15] How can this happen? Flutist John Rainer, Jr.,[16] a member of the Taos tribe in New Mexico, performs traditional native American music, communicating the essence of his people. The soothing, lyrical quality of these old melodies contradicts the demeaning stereotypes that have depicted our Indian peoples as primitive and savage. Through their music, we experience their sensitivity and humanity. One of the dynamic qualities of music is its capacity to connect us significantly with people who are different than we are.

At its best, multiculturalism is a mechanism to break down the walls of ethnic separatism and to transform diversity into unity, a mechanism that is rejected by those whom Arthur Schlesinger, Jr. calls "the ideologues of ethnicity." He is troubled by those who perpetrate separatism under the guise of multiculturalism. He goes on to say:

> The ethnic revolt against the melting pot has reached the point, in rhetoric at least, though not I think in reality, of a denial of the idea of a common culture and a single society. If large numbers of people really accept this, the republic would be in serious trouble. The question poses itself: how to restore the balance between *unum* and *pluribus*?[17]

We are in a position in music education to make the choice between promoting wholeness or fragmentation. I'm on the side of wholeness—of illuminating a common culture that happens to be multicultural.

Like it or not, rap music is often a raw expression of anger and disenfranchisement. It conveys a sense of hope *and* hostility, of moral courage *and* rebuke.[18] Because these rap musicians reveal how they think and feel, this music defines who they are. Liking or not liking the music does not negate that function. As an expression of the outlook and beliefs and soul of black youths, it is a revelation of their beings and their ethnicity. While this music sometimes expresses racial divisiveness, it usually does so in the context of the commonly

held American belief in the movement from exclusion to inclusion. Even though they may advocate violence as the process, these young people are demanding to be let in.

But how far can we go in teaching a multiplicity of musical cultures, of teaching in-depth understanding of such music?[19] In spite of our limitations, we can help our young people to emerge from their musical cocoons to experience a wider world of cultural expressions. At the least, we can acquaint youth with the distinctive inheritances that enrich our culture as Americans, inheritances that are the contributions of all our ethnic groups. As Schlesinger reminds us, "Belief in one's own culture does not require disdain for other cultures."[20] And he gives us good advice—to master our own culture before we explore the world. Music can help students to define our collective sense of ourselves. That is one of its most valuable capacities.

Music as Historical Perspective

If music generally expresses its cultural source—a sense of a people and place—it also evokes its time. Just as Tupac Shakur's rap music, Elton John's pop, and Corigliano's classical symphonic music are expressions indigenous to today, the music of yesterday evokes the spirit of its own times. The arts help us to live the present, but also to relive the past. They do this in ways that historical accounts seldom do because the arts reawaken the spirit of the people and the age from which they emanated. Music has the incredible power to communicate its meanings across the ages, to reawaken our collective memory. Like a time machine, Giovanni Gabrieli's music instantaneously whisks us back to Venice in the high Renaissance. Although it was created four hundred years ago, this music permeates our present with the human consciousness of those times.

Like all arts, music is a vehicle for passing on our civilization. It captures and conveys aspects of our historical, human character as nothing else can. Marian Anderson's concert at the Lincoln Memorial on Easter Sunday, April 9, 1939 provides an example of how music enfolds its time and circumstance. This concert may be the most indelible concert ever given in America. Significantly, Anderson, who had been prevented from using Constitution Hall because of her race,

chose to open her concert with a pronouncement of her unshaken faith in democracy— "My country 'tis of thee, sweet land of liberty . . ." There is no question here that she laid claim to the American dream. This concert evokes its era and our history.

One of the great attributes of all music and all the arts is that they characterize their age, distinguishing our relationship to time by showing us as we were yesterday and as we are today. Music can be an important adjunct to history and social studies, lending them a human dimension that is unobtainable any other way. That is basic education, and it is essential as a means of establishing humankind's continuity, the accomplishments of our ancestors, and our expectations for our own possibilities. These understandings are of basic value, and they should be part of basic education.

In Conclusion

If we would honestly assess the role of music today and teach its importance, we would not be in a position of rescuing it from academic extinction. Educational priorities are established on the basis of the perceived value of a subject area. What qualities command music to be a valued dimension of human existence? These are the qualities that should be stressed in our curricula. These are the qualities that qualify us to be a part of general education.

Elliot Eisner points out that "many of us have not been able to provide the kind of persuasive rationale for the importance of music in the **general** education of the **general** student, as contrasted with an education for specialization as a musician. . ." He says that this rationale would secure the "credibility that we need to have in justifying or legitimizing the kind of work we are doing in the field of music education."[21] I agree. The first task of music education is to show and to stress aspects of music that make the study of it indispensable.

I've illustrated just three major ways in which music education can make significant contributions to general education: by developing a more comprehensive understanding, by facilitating transcultural communication, and by providing historical perspective. There are other attributes that make

music and the other arts necessary in our lives and in our schools. While I encourage you to come up with your own list, I offer here my own list as a starting point in what I hope will be a continuing dialogue.

The Necessity for the Arts

The arts are necessary in our lives and in our schools because they:

- Teach us divergent, rather than convergent, thinking;
- Develop craftsmanship, the ability to apply aesthetics;
- Introduce us to perceptions and understandings we could not acquire any other way;
- Provide us with insight and wisdom that enlighten our understanding, making it deeper and more comprehensive;
- Facilitate human communication within and across cultures;
- Help us to define who we are and to articulate our own very special sense of being;
- Characterize their age, distinguishing our relationship to time by showing us as we were yesterday and as we are today; and
- Replenish our spirit and, by nurturing it, consoling it, and inspiring it, restore our humanity.

The way we are operating today, we generally teach music, not the value of music. There is a vast difference. I believe that, in the process of teaching its value, the teaching of music itself will be accomplished, but we will be teaching technique, theory, history, creativity, criticism, and other aspects of music in the context of their connections with human needs. The opposite is not the case; that is, when our mission is simply to teach music, we tend to slight or ignore teaching its worth and function in any comprehensive or convincing way.

Mainly, my message is to redefine the mission of music education in order to develop a curriculum that treats music as basic. By teaching the human value of music, we immediately establish our relationship to general education. I'm not suggesting we teach spelling through band or that we give any less emphasis to performance. I'm not referring to interdisci-

plinary approaches. I'm suggesting that we focus our purposes, our efforts, and our curriculum on the real contributions of the arts to human development and well-being. We don't have to compromise the arts or sell our souls to serve these purposes.

Our mission is not art for art's sake, but arts for humanity's sake. Let's make certain that we understand the true human utility of the arts, that we teach so that students realize that utility, and that we use our utility to build a more secure and honored place for the arts in general education. Our value is our future. By adopting a value-centered approach, we will enhance the prospects for music in society and in education, and we will improve our own vitality and relevance. And in the process, we will be developing public support for music education today and in the years ahead.

NOTES

1. These tables are reproduced from Stanley M. Elam, "The 22nd Annual Gallup Poll of the Public's Attitudes Toward the Public Schools," *Phi Delta Kappan* (September 1990), 49.
2. Enrollments in music education in institutions of higher education have been declining since 1971—almost 27 percent in the ten years from 1971 to 1981. See Henry E. Putsch, "AICA Survey of Current Trends in Art Education," *Art Education in the Schools: Strategies for Action* (Washington, DC: The Alliance of Independent Colleges of Arts, 1984), 22. Also see Chart 2.3, *Music and Music Education: Data and Information*, compiled by Daniel V. Steinel (Reston, Va.: Music Educators National Conference, 1984), 27.
3. Charles Leonhard, *The Status of Arts Education in American Public Schools* (Urbana: University of Illinois at Urbana-Champaign, 1991), 174-175.
4. *Ibid.*, 178-179.
5. Chapter 2, "Americans Speak Out on the Place of the Arts in the Education of Their Children," *Americans and the Arts VI* (New York: American Council for the Arts, 1992), 16-19.
6. For a list of fundamental recommendations for outward and for inward change, see this author's Chapter 1, "Finding the Way to Be Basic" in Richard J. Colwell (ed.), *Basic Concepts in Music*

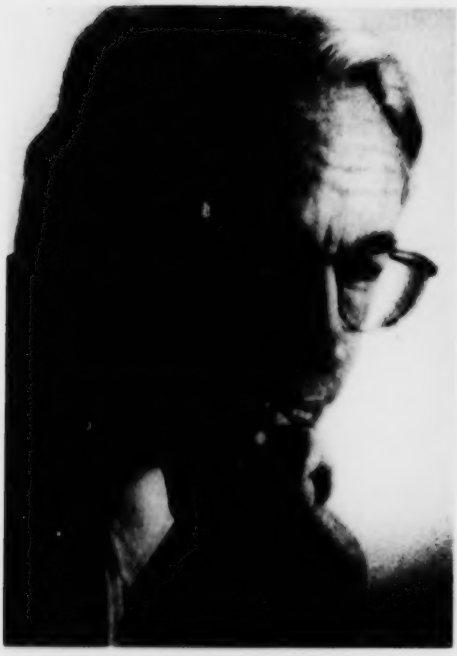
Education, II (Niwot: The University Press of Colorado, 1991), 24-25.

7. *National Arts Education Accord: A Statement on Arts Education to Governors and State Legislators* (American Alliance for Theatre and Education, Music Educators National Conference, and National Art Education Association, 1991), 4.
8. *Executive Summary: Curriculum and Evaluation Standards for School Mathematics* (Reston, Va.: National Council of Teachers of Mathematics, 1989), 6.
9. Teaching appreciation for science is considered so important by the National Science Foundation that half of its educational funds is now spent on elementary and middle school education.
10. See Richard Wolkomir, "Putting a New Spin on Pitching Science to Kids," *Smithsonian*, 24 (April 1993): 108.
11. John Warthen Struble, "Can Serious Music Survive?" *Musical America*, 111 (July 1991): 27.
12. John Corigliano, *Symphony No. 1*, first movement, "Apologue: Of Rage and Remembrance," Chicago Symphony Orchestra, Daniel Barenboim, conductor, Erato CD 2292-45601-2.
13. Nelson Goodman, "The Way the World Is" in E. Bredo and W. Feinberg (eds.), *Knowledge and Values in Social and Educational Research* (Philadelphia: Temple University Press, 1982), 129-136.
14. David J. Elliott, "Music as Knowledge," *Journal of Aesthetic Education* 25 (Fall 1991): 36-7.
15. Barbara Jordan, "The Arts: A Necessity for Our Economy and Our Souls," the 1993 Nancy Hanks Lecture, *The Washington Post*, March 21, 1993, G11.
16. John Raimer, Jr., "Northern Plains," from *Songs of the Indian Flute*, Red Willow Songs, c/o John Rainer, Jr., 1128 East 435 North, Orem, Utah 84057.
17. Arthur M. Schlesinger, Jr., *The Disuniting of America: Reflections on a Multicultural Society* (Knoxville, Tenn.: Whittle Books, 1991), 79.
18. *Ibid.*, 80.
19. Jacques Barzun makes this point in the 1973 Mellon Lectures in the Fine Arts.
20. For an exploration of the complexities of multicultural education, see David J. Elliott, "Music as Culture: Toward a Multicultural Concept of Arts Education," *Journal of Aesthetic Education* 24 (Spring 1990): 147-166.
21. *Ibid.*, 80.
22. Elliot W. Eisner, "Music in the Active Nature of Learning," in Charles B. Fowler (ed.), *Symposium '85 Report: Music Is Essential to Quality Education* (Austin: Texas Music Educators Association, 1986), 19.

David J. Elliott

"I suggest that securing the place of music in public education in the short-term depends on demonstrating how and why music is *achievable, accessible* and *applicable* to all students. This depends, in turn, on ensuring the integrity of music education. The future of music in general education depends on making music programs more musical, more artistic and more creative . . . ."

— David J. Elliott, 1993



David J. Elliott is Professor of Music and Chair of Music Education at the Faculty of Music, University of Toronto. He has also held positions at Indiana University and Northwestern University. Elliott's articles have appeared in many professional journals including the *Bulletin of the Council for Research in Music Education, The Journal of Aesthetic Education, The British Journal of Music Education, The Journal of Music Teacher Education,* and *The International Journal of Music Education.* His new book, *Music Matters: A New Philosophy of Music Education* (Oxford University Press, in press) provides a new philosophical perspective on music in education. In addition, Elliott is an award-winning composer/arranger who has several works in publication.

Music, Education and Schooling

In his compelling address, "Redefining the Mission of Music Education: Teaching the Value of Music," Charles Fowler contends that "if music is to be established as a basic part of the core curriculum", then "music education will have to improve itself."[1] I agree. And later in this discussion I will suggest several ways we might advance our prospects based on a reconsideration of the nature and significance of music education. But before turning the spotlight on our own internal problems, it may be useful to illuminate another reality that affects the status and security of music in public education. For in my view, and to anticipate the thrust of this discussion, it is "schooling" that needs rethinking and reconstruction as much as (if not more than) music education.

Education vs. Schooling

Consider, first, that most Western democracies hold a common set of educational expectations for their schools.[2] These expectations (or ideals) have been stated directly in countless educational pronouncements and curriculum documents during many years in the United States, Canada, the United Kingdom and so on. In most cases, these expectations include the following:

to provide a comprehensive education for the whole child;
to teach the young how to think critically and how to learn for themselves;
to provide equality of opportunity and the means toward social equality within a democratic society;
to teach social competence, character and a value system appropriate to the community and culture;
to develop knowledge of the performing and nonperforming arts;
to develop physical fitness; and
to teach children how to lead fulfilling lives on the basis of respect for themselves and others.[3]

Given these stated ideals, it seems fair to conclude that most Western countries have a strong rhetorical commitment to a balanced education for the whole child, including a commitment to arts education, physical and health education, moral education and the development of character.

This publicly proclaimed desire for a broadly educated populace is often echoed in less formal statements by parents, teachers, administrators, business leaders and the mass media. For example, a recent cover story in *USA Today* saluted twenty high school seniors selected from 1,651 students nominated by their schools for the fifth annual "All-USA Academic First Team."[4] The selection criteria developed in cooperation with the National Association of Secondary School Principals and the National Education Association required that each "All-USA Academic" demonstrate a balance and blend of scholarship, leadership, artistic achievement and/or sports achievement. Singled out as "the best academic talent in the nation's high schools," it was not enough for teachers, principals, contest judges, or the media that these students were successful in math, science, geography and so on. Paul Jung, president-elect of the American Association of School Administrators, emphasized that the winning students were "not just eggheads" (Jung's term). Accordingly, of the twenty students selected for the team, ten were accomplished musical performers and twelve were varsity athletes. Jung concluded the following: "If all Americans had the opportunity to read these kids' credentials, how good we would feel about our young people."[5]

In view of these expectations and values, and decades of massive public funding, any reasonable person today would expect to find well balanced curricula in the schools of most Western countries, including systematic programs in music education, physical education and moral education. More specifically, one would expect to find securely grounded music programs running from elementary through middle and secondary levels of public schooling.

Unfortunately, after several generations of research and experience in universal public education, and enormous amounts of money, most Western democracies still have difficulty developing a literate and numerate citizenry, let alone a truly educated populace. And while some school

systems provide excellent music education programs for all students during the first six to eight years of schooling (and, in some cases, beyond), the majority do not. Under the harsh light of reality, then, Western expectations for education seem unrealistic at best.

What explains this gap between the ideals of education and the realities of public schooling? And why is it that music is one of the least secure subjects in the school curriculum? Most explanations attribute our fundamental problem to one or more of the following: a lack of time, money, qualified students, qualified music teachers and/or our profession's own failure to make a solid case for the educational significance of music. Let us consider each suggestion briefly.

As Paul Lehman observes, time and money are more likely "pseudo-problems" than real explanations of music education's frequent insecurity in the school curriculum. Citing John Goodlad's *A Place Called School*,[6] Lehman suggests that there is time to teach a balanced educational program that includes music education (physical education and so on) providing that school schedules and administrative tasks are carried out carefully and efficiently. In terms of finances, Lehman argues the following:

> A school that claims to be saving money by cutting its music program is in fact saving money by decreasing its teacher/pupil ratio. The students have to be assigned somewhere, and there can be no savings unless other classes are increased in size. This would be true no matter what was cut.[7]

Lehman continues:

> A school that dismisses or refuses to employ necessary music teachers in order to hire more teachers in other fields has probably lost sight of the true purposes of education. . . . The unvarnished truth is that if music is not taught, the reason is simply that it is not valued highly enough. . . . Money is not the real problem. The question is simply one of priorities.[8]

But while these observations are likely correct, they still beg the question of why schools have "lost sight of the true purposes of education," or why school systems generally

fail to achieve society's rhetorical commitment to a balanced curriculum for the whole child.

In terms of "qualified students," many school board members, administrators and politicians believe that music education programs do not deserve support because there is only a marginal group of "talented" children in any given community who can (or should) benefit from school music instruction. Underlying this belief is the old assumption that music-making is fundamentally inaccessible to most because "musical ability" is something that only a few infants are blessed with and all others are not.

Of course, considerable evidence and experience argues the contrary.[9] Given qualified music teachers, most children can achieve a competent (if not a proficient) level of musical understanding. In other words, there is nothing in the nature of human consciousness that prevents most children from learning to make and listen to music competently (if not proficiently). But until many disbelievers are persuaded otherwise, the security of music in general education will likely remain in jeopardy.

In a related vein, there is no doubt that long-term parental and administrative support for music education also depend on demonstrating to skeptics that music is achievable in the sense that there is a cadre of teachers who do in fact know how to develop students' musicianship deeply and efficiently. Unfortunately, this is still not the case in many locales. And in circumstances where a music teacher is unavailable, or ineffective in the classroom, or incapable of arguing effectively for the values of music education, unsympathetic administrators will frequently seize the opportunity to eliminate these "problems" by eliminating the school music program altogether.

Lastly, some critics place the main responsibility for music education's vulnerability on the failures of past music education philosophy. As Fowler suggests, our profession has not made an effective case for music education:

> In spite of today's depressed educational marketplace, when school boards have their backs to the wall, we are still talking about the need for aesthetic education. Might we be the cause of some of our own problems? Could we be our

> own worst enemy? I believe that we must begin to view what we already do in different terms — in effect, to redefine ourselves.[10]

Looking back on his own considerable contributions, Charles Leonhard reaches a similar conclusion:

> I began emphasizing aesthetic education more than thirty years ago in *Education*, a now-defunct journal, with an article titled "Music Education: Aesthetic Education." At the time of publication of that article and during the intervening years, I never anticipated that the concept of aesthetic education would come to be used as the major tenet in the justification of music education. That has, however, happened. As a result, the profession has been sated with vague esoteric statements of justification that no one understands, including, I suspect, most of the people who make those statements.[11]

But while the failures of the old "aesthetic" philosophy are numerous and profound (as this writer has also argued elsewhere[12]), it is unrealistic to conclude that our curricular insecurity is due entirely to philosophical misunderstandings about music education among ourselves, or between ourselves and the public-at-large. This is so, I suggest, because in addition to the other factors reviewed above, "security" is a two-way relationship: something becomes secure in, or is secured by, something else. In our case, that "something else" is *schooling*: the context in which music educators attempt to educate children.

In other words, I want to suggest to you now that underlying all the above problems and their various combinations is a much more fundamental problem that can be stated in the following way. *The functions, principles and corollaries of schooling are incompatible with the ideals of education in general and the values of music education in particular.* As a result, the central challenge facing our profession lies not so much in music or music education, but rather, in the nature of *schooling*. Let me explain.

The Functions of Schooling

Western societies expect schools to fulfill several functions. Central among these are what educational researcher Mark Holmes calls the "allocative," "custodial" and "academic-vocational" functions of schooling.[13] The *allocative* function concerns jobs. In democratic societies, schools are expected to prepare young people for a wide range of vocations and professions. This function is fundamental because the school has a virtual monopoly on preparing and certifying students for employment. This function is also a societal imperative because there are few alternatives to public schools in these regards.[14] Put another way, the correlation between the amount and type of schooling one achieves and one's future job and income is well established. As a result, schools will likely continue in their role of sifting and sorting students for future employment.

Closely allied to the allocative function of schools is their *custodial* function. Schools, says Holmes, are expected to "hold" students until they can be absorbed by employment, or supported in their unemployment.[15] In fact, principals are especially concerned about the custodial efficiency of their institutions. This is not surprising. For parents and communities become very alarmed when schools fail to control absenteeism, protect vulnerable children and exercise appropriate discipline. Of course, society-at-large has the same concerns. For if young people do not attend school, what will they choose to do? In situations where schools fail their custodial responsibilities, social stability can be threatened. (Indeed, drop-outs are more often found in unemployment lines than museums, churches and concert halls). Accordingly, the custodial function of schools is also a societal imperative because communities cannot survive without the kind of "benign asylum"[16] that schools provide.

Educational rhetoric rarely mentions the allocative and custodial necessity of schools. Emphasis is placed, instead, on two functions that have become synonymous with the central purposes of public schooling during the last one hundred years or so: *academic* development and *vocational* training. A little background will put these two functions in perspective.

At the start of this century, Western expectations for public schooling were straightforward. Education was di-

rected chiefly toward upper- and middle-class men seeking professional training and women seeking a liberal arts preparation for entry into "proper society." But when the old world came unraveled at the outbreak of World War I, Western societies began to look for a new foundation on which to build their future.[17] They found it in the idea of academic (formal) knowledge and vocational preparation through mass schooling. "Knowledge" (in the verbal, textbook sense) was seen as the key to the future and schooling was seen as the means of distributing the key. This was especially true in North America where the idea of universal schooling meshed with the egalitarian aspirations of a classless society and a widespread popular belief in the "American Dream" (the belief in unlimited opportunities to those who "get an education" and work hard).

But while there was general agreement that the academic and vocational functions were basic to schooling, two problems arose and remain today. First, even where there is a consensus that academic studies are good for all, there is seldom a consensus about academic content, let alone the means of teaching and learning this content. Second, a long-standing tension exists between the academic and vocational functions of schooling. Overall, the vocational function goes in and out of favor depending on the rise and fall of demands for a more "practical" education, as opposed to a so-called "liberal education" for all.

Universal schooling has undergone fundamental changes during its evolution. More specifically, society's expectation of equal opportunities for the "good life" has caused academic and vocational offerings to change in accordance with three basic principles that Roger Clark calls "universal accessibility," "universal achievement" and "universal application."[18]

The Principles of Schooling

Central to the idea of universal schooling is the principle of universal *accessibility*. That is, any domain of knowledge deemed a "school subject" must not only be legally accessible to all, it must be personally accessible to all. The old world assumption that only "upper class" and "talented" children should benefit from education was eventually re-

placed in this century with the belief that every child deserves equal access to future success through a menu of subjects that are inherently learnable.

Closely linked to accessibility is the principle of *universal achievement*. The old world assumption that only upper class and talented children were capable of achieving "an education" was replaced with the belief that all children are equally capable of graduating from secondary school. As the twentieth century proceeded, however, the gap between society's belief in the equality of all children and the reality of individual differences (resulting from a variety of personal and social factors) began to widen. This gap has gradually shaken public confidence in the probability of equal achievement and, therefore, equal access to the good life.

To enhance the possibility of universal achievement, some communities have invested heavily in developing excellent teaching-learning situations in their schools, including (of course) a corps of excellent teachers. In many other cases, however, school systems have attempted to "enhance" the possibility of universal achievement by continuously reformulating their standards and requirements as reflected in trends such as nongraded schools, academic streaming and the introduction of courses of "interest" for the "general" school population. Thus, and not surprisingly, critics have decried what they view as a steady lowering of the demands made upon college-bound students since the 1970s.[19] In these and other ways, school systems have adopted the principle of universal achievement.

Now consider this. Once a society grants that all children should and can achieve an education, it becomes imperative that everything deemed a "school subject" meet a standard of *universal application* to all children (or be viewed as applicable to all children). Today, whatever curricular offerings are perceived to lack universal application are either eliminated or moved to the periphery of the school menu.

Public support for education peaked in the 1960s. Coincident with this peak, public schooling had embraced the principles of universal accessibility, achievement and application. At the same time, however, not all subjects had succeeded in securing the full support of administrators and the general public in relation to these three principles. In fact,

ambiguity still surrounds even the most conventional subjects. For example, it is not difficult to find students and parents who question whether poetry, calculus, or chemistry are "basic" in the sense of being accessible, achievable and/or applicable to all. Indeed, and more particularly, students and parents for whom the school is chiefly allocative and custodial frequently challenge the relevancy of a passing grade in a subject (e.g., poetry, music, or European history) that does not appear directly related to a career in (say) plumbing, accounting, or law. Howard Gardner agrees and elaborates:

> Most students (and, for that matter, many parents and teachers) cannot provide compelling reasons for attending school. The reasons cannot be discerned within the school experience, nor is there faith that what is acquired in school will actually be utilized in the future. Try to justify the quadratic equation or the Napoleonic wars to an inner-city high school student —or his parents! The real world appears elsewhere: in the media, in the marketplace, and all too frequently in the demimonde of drugs, violence, and crime. Much if not most of what happens in schools happens because that is the way it was done in earlier generations, not because we have a convincing rationale for maintaining it today. The oft-heard statement that school is basically custodial rather than educational harbors more than a grain of truth.[20]

The Corollaries of Schooling

Attendance regulations, behavior codes and grades are among the most obvious corollaries of the school's functional imperatives. This is so because schools cannot rely on students' intrinsic interest in learning to guarantee their continuous attendance and full cooperation. As Holmes observes, young people attend school partly because they want to, partly because they are obliged to, and partly because they rightly see schooling as the most direct path to future employment.[21] As a result, school authorities attempt to maintain control in four basic ways: through charismatic means (i.e., by means of excellent teachers who can generate, motivate and hold students' interests in learning); through traditional means (societal norms, customs and rules); through legal or bureaucratic means (attendance regulations, conduct codes, and grades); and through student-proof and teacher-proof curricula.[22]

When teachers are incompetent, when the charisma of principals and teachers becomes depleted, or when students are either unaware or opposed to societal norms, school authority is often reduced to a system of strict attendance regulations and conduct codes supported by explicit consequences in the form of grades and punishments (detentions, suspensions, expulsions and so on). Holmes develops this point in relation to secondary schools:

> As students become more and more aware of their publicly proclaimed "individual rights," they are less likely to comply with rules, customs and norms because the principal says so, or because students have always done it that way. Taught that they have equal rights and freedom in a democracy, they are sufficiently misguided to act as if it were true. What is left is legal, bureaucratic authority.[23]

Indeed (and unfortunately for students and teachers alike), the corollaries of schooling often coalesce into a "culture of control" that subverts the best educational efforts of teachers and administrators. Linda McNeil elaborates:

> When the school's organization becomes centered on managing and controlling, teachers and students take school less seriously. They fall into a ritual of teaching and learning that tends toward minimal standards and minimum effort.[24]

Of course, if educators made school attendance voluntary, students' intrinsic interests in learning might rise. Then again, voluntary attendance would likely spell the end of universal schooling. Similarly, if schools abandoned grades, then all students would be free to pursue knowledge "for its own sake." Some non-school approaches to education often come close to this goal. For example, grade-free apprenticeship programs are common in business and industry, and many community-based music education and athletic programs achieve extraordinary results without tests and grades. But because grading and testing are so closely tied to the allocative, custodial and academic-vocational functions of schooling, abolishing grades would be tantamount to the abolition of public schooling itself.

Music Education's Fundamental Problem

The above reflections on schooling and education identify the fundamental problem confronting the long-term security of music education: that while the ideals of education are primarily concerned with the whole child, including matters of self-development, integrity, social competence, cultural awareness, tolerance, and creativity, the functions of schooling are *not*. In addition, allocation, custody, and the academic-vocational functions of schooling are tied to mechanisms of short-term utility and control.

The upshot of these disjunctions is profound. It forces our young people to face an intolerable contradiction. On one hand, Western societies encourage children to believe that "a balanced life," personal fulfillment and enjoyment are fundamental to living "the good life" and working effectively. On the other hand, many school systems make it impossible for children to attain these values by failing to provide the qualified teachers, resources and, therefore, the knowledge that students need to achieve these values.[25]

Clearly, then, the problem before us is not a practical one, it is a broadly philosophical one. As Holmes puts it: "The problem is not: How can the school do everything that is expected of it? Rather it is: What does society really want it to do?"[26] Diane Ravitch agrees: "Pedagogical practice follows educational philosophy, and it is obvious that we do not yet have a philosophical commitment to education that is sound enough and strong enough to withstand the erratic dictates of fashion."[27]

Put another way, the insecure circumstances of many school music programs can be traced to a social and philosophical paradox: that what teachers aspire to do because society says they should is compromised (or negated) by what schooling is obliged to do because society says it must. As a result, what schools end up doing (or not doing) is often at odds with what the general public and experts (including music educators) really want schools to do.

Clearly, there is no easy way to close the gap between the ideals of education and the realities of many public (and private) schools. In an ideal world, we could do away with the school's allocative and custodial functions and their corollaries (attendance and grades). But our world is not ideal. Hence the

allocative and custodial functions of schools will most likely endure for the reasons stated above. Consider, also, that the present form of the elementary school has endured more or less intact for more than a hundred years. The secondary school has survived for more than seventy years in North America and (in a more variable form) for eighty or ninety years in Western Europe. During this time, the functions of schooling have remained clear in the minds of educators and the general public. As a result, the nature of schooling will likely continue to constrain the best efforts of music teachers and sympathetic administrators, especially in situations where the functions and corollaries of schooling take extreme forms.

But if this is the case, what alternatives do we have? Given our present circumstances, what can we do to further the aims and values of music education programs within the confines of public schooling?

Toward the Future: The Long-term

The most essential, long-term task facing our profession involves enrolling parents, colleagues, administrators, politicians and others in the quest to make schools more educational in nature and, therefore, more hospitable for music teaching and learning. Closely linked to this is the task of demonstrating to parents, colleagues and administrators that by supporting the aims of music education, schools may also be able to fulfill their functional obligations more effectively.

How might we begin? It is not uncommon to find many administrators, school boards and parents who lack a realistic concept of education that embodies their expectations for children and schools. We might begin by developing and advocating a concept of *education* that is more in line with the realities of schooling and modern life than past rhetoric understands or allows. A shared concept of education that bridges the gap between pure idealism and pure functionalism is an essential part of making schools into centers of worthwhile teaching and learning. One such concept is outlined below.

While "education" has come to mean many things, the essence of the word suggests that our efforts ought to focus on the full development of the young in all matters subject to deliberate action. Education, says philosopher Clive Beck, is

"any valuable human development that is more or less deliberately induced (by oneself or others)."[28] Similarly, Lawrence Cremin takes education to mean "the deliberate, systematic, and sustained effort to transmit, evoke, or acquire knowledge, attitudes, values, skills, or sensibilities, as well as any outcomes of that effort."[29]

A more direct way of expressing this is to say that education seeks to develop students as people rather than mere job-fillers. As Beck maintains, education is for life: *education ought to be conceived for life as a whole*, not just for one aspect of life such as work, or schooling.[30] These thoughts point us toward a more realistic perspective on the purposes of education. How so?

When "development" is discussed in school contexts—child development, student development, human development—school boards and administrators often translate this into an exclusive concern for the acquisition of formal (textbook) knowledge. But as many contemporary philosophers and psychologists argue, schooling's myopic focus on verbal knowledge as the sole means and end of human development is the result of a long-standing misconception. For human consciousness (or "mind") is not mediated solely by linguistic or mathematical processes. Hence it is absurd to suggest that verbal-mathematical development is the only key to worthwhile development, or even the major key. In short, although academic achievement is necessary, it is not sufficient for education.

The same criticisms apply to so-called liberal education. In essence, a liberal education involves gaining an understanding of the various types of formal knowledge developed in the context of the liberal arts (including literature, languages and history), not necessarily leading or preparing students for any particular profession or vocation.

Unfortunately, the focus of many efforts in liberal education has become rather self-indulgent and, therefore, developmentally limited. Growth in purely academic knowledge ("for its own sake") is important to a degree. Some amount of liberal education is no doubt essential for a rational way of life. And for people wishing to become university professors and/or researchers, intensive and extensive study of a wide range of academic disciplines makes sense. But we

cannot assume, as administrators and schools often do, that an educational program suitable for future researchers is the best program for all young people. (In fact, we cannot even assume that a liberal education is sufficient for future professors). In short, a large amount of liberal education for all young people is difficult to justify.[31] A truly developmental education cannot afford such a narrow focus.

Overall, schooling has fallen into the trap that John Dewey warned us against decades ago in his *Democracy and Education*:

> There is a standing danger that the material of formal instruction will be merely the subject matter of the schools, isolated from the subject matter of life-experience. Thus we reach the ordinary notion of education: the notion which ignores its social necessity and its identity with all human association that affects conscious life, and which identifies it with imparting information about remote matters and the conveying of learning through verbal signs: the acquisition of literacy.[32]

There is much to do to free traditional schooling from its narrow agenda. To begin, it is crucial for students, parents, teachers, administrators and the general public to recognize that much more is involved in the full and beneficial development of the individual than "the acquisition of literacy" in the reductionistic sense of academic knowledge, or the so-called "basics," or "readin', writin' and 'rithmetic." What more?

Worldwide, human cultures past and present pursue a fairly common set of "life goals" (Beck's term[33]) that include the following: happiness, health, enjoyment, self-growth, self-knowledge, wisdom, freedom, fellowship, self-esteem and so on — for oneself and others. Most prominent, perhaps, is happiness. Happiness holds a central place in the world's philosophic traditions and in the minds of every person young and old. But ranking is not the point. The point, says Beck, is that what these life goals have in common is the fact that people seldom ask: "Why do you want . . . happiness, health, enjoyment, self-growth, self-knowledge, wisdom, freedom, fellowship and self-esteem."[34]

What I am building up to is this: *All school subjects, experiences, aims and attainments ought to be conceived in terms of*

their relationship to life goals. Schooling should enable learners to achieve life goals both in school and beyond school — in working life, family life and social life.[35] Properly conceived, schooling is for *life*, both now and in the future. And a truly "developmental" administrator is one who plans and justifies his or her school curriculum in relation to the attainment of life goals, not simply in terms of job allocation, custodial efficiency, or the goals of academic-vocational studies.

Life goals are not the only relevant goals of schooling, but they deserve more emphasis. They have been seriously neglected by school administrators. This neglect accounts for the inhumane nature of many public school systems. It also accounts for schooling's general lack of academic and custodial effectiveness. This is so, I suggest, because a student's pursuit of life goals is inextricably linked with his or her pursuit of other goals (including academic-vocational goals), and with the goals of other people. As a result, when school boards or administrators make it impossible for students to achieve their fundamental life goals during the long periods they spend in school, parents and administrators can expect to reap the results: lower than average levels of academic and vocational achievement and/or higher than average levels of custodial difficulty (i.e., disruptive or absent students). Indeed, the surprising thing about schools where life goals are unimportant is not that students drop out, but that more students do not drop out.

To summarize, the pursuit of life goals is natural and common to human beings. Thus there are many good reasons for schools to pursue life goals and no good reasons for schools not to pursue them. More particularly, it makes perfect educational, economic, custodial and practical sense for school boards and administrators to ensure that students are provided with the knowledge and resources they need to achieve the above-mentioned goals.

But if this is so, then there are many good reasons for schools to make music education a basic part of the core curriculum, from kindergarten through grade 12, and no good reasons for schools not to do so. Why? Because *music education is a unique and major source of many fundamental life goals*. How so? The next section offers a brief explanation of this proposal based on several themes from a new philosophy of music education.[36]

Rethinking Music Education

If we want to think reasonably about the nature and values of music education, then it is a mistake to limit our thinking (like the "aesthetic" philosophy does) to works of music conceived as autonomous objects. Musical works result from human actions informed by traditions and standards of musical practice. Musical works are enmeshed in and derive their significance from their contexts of production and use. Even the structural properties of musical works owe their characteristic features to the reflections of practitioners and theorists who work at particular times in the history of their music-cultures. Accordingly, musical works are thoroughly artistic-cultural constructions. And *music*, considered globally, is the diverse human practice of making diverse kinds of musical works for different kinds of listeners.

In *Music Matters: A New Philosophy of Music Education*,[37] I concentrate on explaining the natures and values of music-making, music-listening and musical works. I propose that all forms of music-making depend on a multidimensional form of knowledge called musicianship. I then propose that music-listening involves the covert construction of intermusical and intramusical relationships in relation to the same kinds of musical knowing that underlie music-making: procedural, formal, informal, impressionistic and supervisory musical knowing.[38] Thus music-making and music-listening are two sides of the same coin. The knowings required to listen effectively for the music of a given musical practice are the same essential knowings required to make the music of that practice.

The next important theme of this new "praxial" philosophy holds that music-listening always involves more than the processing of purely "auditory information" alone. Musical works are not autonomous "aesthetic objects." Instead, works of music are "multidimensional thought generators." They evince (manifest, or embody) their artistic and cultural embeddedness. (This holds even for works of "pure" instrumental music). In addition, and as part of the cognitive challenges they present to music-makers and listeners, works of music can extend the possibilities of our expressive and impressive powers through musical expressions of emotions, musical representations, and the musical delineation of cul-

tural-ideological meanings. When this range of opportunities for expression is combined with the opportunities presented by texts in vocal and choral works, music-makers gain numerous ways of formulating their beliefs, values, and feelings in musical constructions which, in turn, challenge listeners' powers of consciousness: attention, cognition, emotion, intention and memory.

Consider, next, that as human beings we have an innate tendency to deploy our conscious powers to bring order to consciousness and to gain self-knowledge.[39] A central goal of each human being is to strengthen the self. How? By challenging and extending our powers of consciousness.

Musical practices provide the opportunities and the means for people to bring order to consciousness and to strengthen the self. Following the seminal work of Mihalyi Csikszentmihalyi,[40] I suggest that when there is a match (or balance) between a person's musicianship and the cognitive challenges inherent in constructing musical works (overtly or covertly), then music-makers and listeners achieve the primary values of musicing and listening: self-growth, self-knowledge and musical enjoyment. In this view, musicianship is not only an exquisite form of knowledge, it is a unique source of one of the most important kinds of knowledge (and one of the most important life goals) that humans can achieve: self-knowledge.

But musical practices are also significant insofar as musical works play an important role in establishing, defining, delineating and/or preserving a sense of community, fellowship and identity among different social groups. For musical practices constitute and are constituted by their cultural contexts. It follows from this that teaching and learning a variety of musical practices fully, as music-cultures, amounts to an important form of multicultural education. Entering into unfamiliar music-cultures activates self-examination and the personal reconstruction of one's relationships, assumptions and preferences. Students are obliged to confront their prejudices and face the possibility that what they may believe to be universal is not. In the process of inducting learners into familiar and unfamiliar musical practices through the development of musicianship, music educators link the primary values of music education to the broader goals of humanistic education.

Clearly, the values of music and music education are several and profound. And they are unique to music-making and music-listening. Thus there can be no doubt that music education has a significant contribution to make to society in general and to the education of young people in particular. For in addition to the primary values that music education offers each student in terms of achieving the *life goals* of self-growth, self-knowledge and enjoyment, school music programs that adopt a praxial philosophy (as outlined above) can also be seen to mitigate the negative consequences of schooling's functional imperatives. That is, if schools want and need to retain students for their own good and for the good of society, and if schools are genuinely interested in students achieving success in academic and vocational studies, then the best interests of schooling lie in providing all students with opportunities to attain their basic life goals through school music education programs. By actively supporting the aims of music education, school systems increase the likelihood that students will learn to make a life as well as a living both inside and outside the confines of the school.

And because *music* is a diverse human practice—because *music* is multicultural in essence—*music* programs in schools provide an effective, enjoyable and authentic way of enabling students to achieve rich cultural understandings, including cultural self-understanding, self-identity, self-respect and, therefore, a sense of tolerance for themselves and others. Since schools today are concerned with preparing students for life and work in pluralistic societies, and since schools themselves are more culturally diverse than ever, it stands to reason that schools should support the rich and enjoyable multicultural learning experiences that inhere in school music programs that induct children into a variety of music-cultures through active music-making.

Toward the Future: The Short-term

Given the above, I suggest that securing the place of music in public education in the short-term depends on demonstrating how and why music is *achievable, accessible* and *applicable* to all students. This depends, in turn, on ensuring the integrity of music education. The future of music in general education depends on making music programs more

musical, more artistic and more creative by continuing to improve our philosophical understandings of music and by continuing to improve the musicianship of pre-service and in-service teachers. Indeed, the values of music can only be achieved through the efforts of music educators who know how to deepen and broaden students' musicianship effectively.

These latter points may seem too obvious to mention. Not so. For the shared view of a growing number of critical thinkers is that the old "aesthetic education" philosophy has done important damage to our profession during the last several decades by perpetuating a notion of music and music education that is inherently un-musical, non-artistic, a-contextual and un-creative.[41] In consequence, a great deal of practical and theoretical work is required to right the wrongs of past thinking and curriculum-making.

In a related vein, too many theorists continue to shoot music education in the foot by suggesting that music teachers can "rescue" their programs by teaching music as a scholastic subject, or by integrating music with other subjects "across the curriculum," or by submerging music in multi-arts courses. These notions are also based on false assumptions about the nature and values of music. Again, to implement such approaches is to deny students the opportunity to gain the key — musicianship — that unlocks the door to the "life values" of music education.

In summary, the most immediate tasks of our profession include the following:

1. To develop and refine the critical thinking abilities of pre-service and in-service music teachers with regard to the fundamental concepts of our professional practice. Included in this task is the need to clarify to ourselves, and to others, what music is and why music matters.
2. To develop and renew the musicianship and educatorship of pre-service and in-service music teachers through exemplary models of music education in action.[42]
3. To identify excellent music education curricula and replicate these curricula across districts through mod-

els of excellent music teaching in action. Included in this task is the need to demonstrate and document how music is being taught and learned effectively as a diverse, multicultural practice.

4. To develop dynamic communities of musical interest by expanding music education "horizontally and vertically." This task includes developing ways to: link school and community-based music education programs; initiate links between professional music educators and the musical interests of corporate employees; and to establish mentor-apprenticeship relationships between senior music students and junior students in local and regional school systems.

Conclusion

To end, let me offer a thought about our profession as a community of dedicated practitioners. Clearly, music education demands a great deal in terms of knowledge, artistry, energy, diplomacy and dedication. But it also "gives back" in very significant ways. For if we view our short- and long-term problems as challenges (rather than mere difficulties), and if we view our musical and pedagogical abilities as the "know-hows" we need to meet these challenges, then we begin to appreciate our calling in a different way. We begin to see that our participation in this professional practice affords us the opportunity to achieve our own life goals: self-growth, self-knowledge, enjoyment and, perhaps, the kind of wisdom that comes from dedicating oneself to helping others achieve many of the most important values that life has to offer.

NOTES

1. Charles Fowler, "Redefining the Mission of Music Education: Teaching the Value of Music," 4.
2. For an earlier discussion of the relationships between educational ideals and music education see my article, "Finding a Place for Music in the Curriculum," *British Journal of Music Education* 3 (July 1986), 135-151.

3. This list is adapted from Mark Holmes, "The Secondary School in Contemporary Western Society," *Curriculum Inquiry* 15 (1985): 7.
4. Pat Ordovensky, "Cover Story: Scholars Who Shine Beyond Schoolrooms," *USA Today*, (May 17, 1991), D1.
5. *Ibid.*, D2/D4.
6. John Goodlad, *A Place Called School* (New York: McGraw-Hill, 1983), 27-128.
7. Paul R. Lehman, *Music in Today's Schools: Rationale and Commentary* (Reston, Va.: Music Educators' National Conference, 1987), 7-8.
8. *Ibid.*
9. See, for example, Howard Gardner, "Symposium on the Theory of Multiple Intelligences," in D. N. Perkins, Jack Lockhead and John Bishop (eds.), *Thinking: The Second International Conference* (Hillsdale, N.J.: Lawrence Erlbaum, 1987), 77-101. Gardner argues that music is a form of intelligence and not a "talent" in the sense of something that some people are "given" innately and other people are not.
10. Charles Fowler, in "Winds of Change: A Colloquium in Music Education," *Maryland Music Educator* 39 (February 1993): 41.
11. Charles Leonhard, *A Realistic Rationale for Teaching Music* (Reston, Va.: Music Educators National Conference, 1985), 7.
12. David J. Elliott, "Music Education as Aesthetic Education: A Critical Inquiry," *The Quarterly Journal of Music Teaching and Learning* 2 (Fall 1991): 48-66.
13. These distinctions are original to Holmes, "The Secondary School in Contemporary Western Society," 16-25.
14. *Ibid.*, 24.
15. *Ibid.*, 19-20.
16. *Ibid.*, 27.
17. Roger A. Clark, *Aesthetic Self-Disclosure in Visual Arts: Factors Affecting the Creative Impulse in Secondary Schools*, Ph.D. dissertation, (Ontario Institute for Studies in Education, University of Toronto, 1987).
18. *Ibid.*
19. See, for example, Daniel J. Singal, "The Other Crisis in American Education, " *The Atlantic Monthly* (November 1991), 59-74.
20. Howard Gardner, *The Unschooled Mind* (New York: Basic Books, 1991), 202.
21. Holmes, "The Secondary School," 25.
22. *Ibid.*
23. *Ibid.*
24. Linda McNeil, *The Contradictions of Control: School Structure and School Nature* (New York: Methuen, 1986), xviii.
25. Holmes, "The Secondary School," 30.

26. *Ibid.*, 26-27.
27. Diane Ravitch, "Why Educators Resist a Basic Required Curriculum," in Beatrice Gross and Ronald Gross, (eds.), *The Great School Debate* (New York: Simon and Schuster, 1985), 203.
28. Clive Beck, *Educational Philosophy and Theory* (Boston: Little Brown and Company, 1974), 2.
29. Lawrence A. Cremin, *Traditions of American Education* (New York: Basic Books, 1977), 134.
30. Beck, *Educational Philosophy and Theory*, 41.
31. *Ibid.*, 42.
32. John Dewey, *Democracy and Education* (New York: MacMillan, 1916), 9-10.
33. Beck, *Educational Philosophy and Theory*, 21.
34. *Ibid.*
35. *Ibid.*
36. David J. Elliott, *Music Matters: A New Philosophy of Music Education.* (New York: Oxford University Press, in press).
37. *Ibid.*
38. For an explanation of these five forms of knowing see my article, "When I Sing: The Nature and Value of Choral Music Education," *The Choral Journal* 33 (March 1993): 11-17.
39. Mihalyi Csikszentmihalyi and Isabella Csikszentmihalyi (eds.), *Optimal Experience: Psychological Studies of Flow in Consciousness* (Cambridge: Cambridge University Press, 1988), 28.
40. *Ibid.* See also Mihalyi Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: Harper and Row, 1990).
41. See, for example, Wayne Bowman, "An Essay Review of Bennett Reimer's *A Philosophy of Music Education*," in *The Quarterly Journal of Music Teaching and Learning* 2 (Fall 1991): 76-87, and David J. Elliott, "Music Education as Aesthetic Education," *ibid.*, 48-66.
42. For a discussion of factors relating to this issue see my article, "Rethinking Music Teacher Education," *Journal of Music Teacher Education* 2 (Fall 1992): 6-15.

Appendix

Winds of Change:
A Colloquium in Music Education
The University of Maryland
College Park, Maryland 20742

Program

9:00 AM **Registration**
College of Business and Management

9:30 AM **Welcome and Introductions**

Robert Griffith, Dean
College of Arts and Humanities, UMCP

Jon Boone, Executive Director
Department of Music, UMCP

Professor Roger Folstrom
Department of Music, UMCP

9:45 AM **Session I**

Charles Fowler
Writer and Consultant in the Arts
Redefining Our Mission: Teaching the Value of Music

10:45 AM **Questions and Answers**

11:30 AM **Discussion Sessions**

12:15 PM **Lunch**

1:15 PM **Introductions**

Professor Jerrold Levinson
Department of Philosophy, UMCP

Professor Marie McCarthy
Department of Music, UMCP

1:30 PM **Session II**

David J. Elliott
Faculty of Music, University of Toronto
Rethinking Music Education

2:30 PM **Questions and Answers**

3:15 PM **Discussion Sessions**

4:00 PM **Wrap Up Session**

4:30 PM **Adjourn to Hornbake Library**

5:00 PM Reception, Ceremony, and Exhibition

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Discussion Leaders

Steven Baxter
Peabody Conservatory
of Music

Stavroula Fanos
Department of Music,
UMCP

Charles Gary
Catholic University of
America

Luvenia George
Program in African
American Culture,
Smithsonian Institution

Marcia Herndon
Department of Music,
UMCP

Phyllis Kaplan
Music Supervisor
Montgomery County
Public Schools

Barbara King
Music Supervisor
Howard County
Public Schools

Vincent Lawrence
Department of Music
Towson State University

David Marchand, Chair
Department of Music
Towson State University

Michael Mark, Dean
Graduate School
Towson State University

Clarence Rogers
Music Supervisor (Retired)
Charles County
Public Schools

Judith Theiss
Music Teacher
Montgomery County
Public Schools

The Planning Committee was Roger J. Folstrom and Marie McCarthy of the Department of Music, Bruce D. Wilson, Curator, Special Collections in Music, in consultation with Charles Fowler.

"During this time of profound societal change, music educators must continually examine and reevaluate the roles and responsibilities of their profession. Elliott and Fowler have reflected deeply on some of the most basic issues, and they present thoughtful, insightful, and challenging positions to help music education remain current and relevant to the profession and to society."

— Michael L. Mark, scholar and author of *Contemporary Music Education*

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